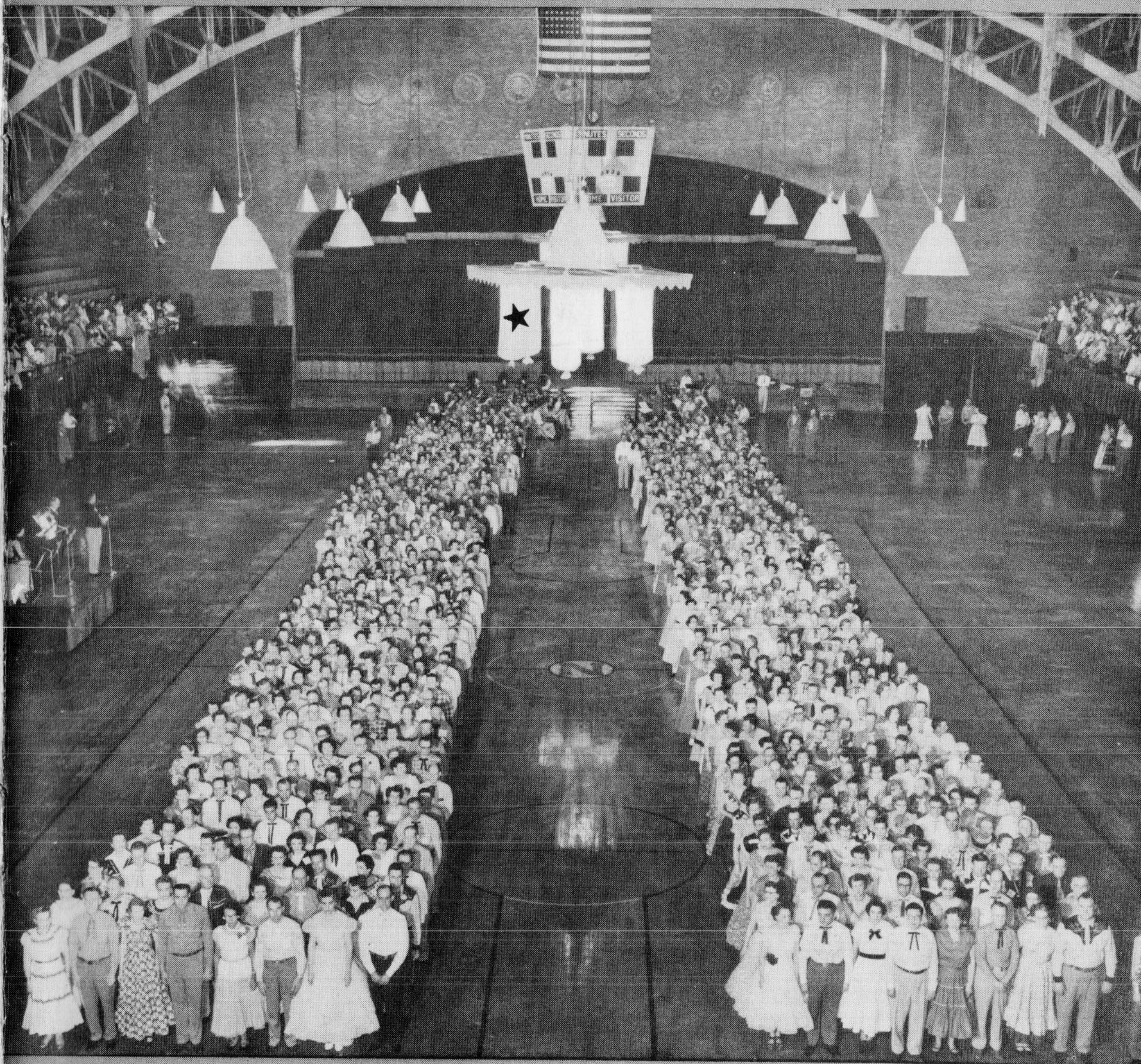


Sets in Order

25¢



MARCH, 1955

VOL. VII NO. 3

The Magazine of SQUARE DANCING

The SQUARE DANCE PICTURE

→ Ruth Caruthers draws a number for the winner of a door prize from Roy McDonald, M.C. of the Beginners' Hoedown at the Recreation Center, Inglewood, Calif., on January 23. Hosts for the dance were Ruth and her husband, Harry, instructors for the group. Proceeds from the dance went to the March of Dimes.



← Bride Betty Edwards Chittenden feeds wedding cake to Groom Ray at their square dance wedding in Bremerton, Washington. This took place at Sashay Club's New Year's party during reverent moments when, at 9:45 P.M., some 175 dancers lined up for a Grand March led by the happy couple. Rev. Phillip Gray performed the ceremony before the fireplace framed in greenery the shape of a huge heart.



→ Fun and high spirits are reflected in this picture of Rollie Collins and Ann Roehling from Fort Wayne, Ind. These two belong to a group whose caller is "Little Joe" Roehling, and who like to travel around to various square dance events in the middle west.





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Sets in Order

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Bob Ogwood



Oklahoma Personalities are Howard Thornton, General Convention Chairman; Governor Gary; and Adolph Treichler, 1955 State President.



STATE OF OKLAHOMA
OFFICE OF THE GOVERNOR

RAYMOND GARY
GOVERNOR

OKLAHOMA CITY

February 3, 1955

TO THE SQUARE DANCERS:

GREETINGS:

We in Oklahoma are extremely happy to be host to the fourth annual National Square Dance Convention in 1955. We invite dancers from everywhere to come enjoy Oklahoma hospitality during the Convention period, April 21 to 23.

We are proud of our fine Oklahoma State Federation of Square Dance Clubs who are sponsoring this huge event, and who have had the major part in developing this outstanding recreational program in the Sooner State.

You will be coming to Oklahoma at one of our most colorful times, '89er Week, when we celebrate the anniversary of our famous run, known as one of the most colorful epics of American history.

We know you will enjoy your visit to Oklahoma City, one of the fine, new and clean cities of the Great Southwest. All Oklahomans are looking forward to helping you make these three days highlights of your Square Dancing careers.

Sincerely,

Raymond Gary
Raymond Gary
Governor

STYLE SERIES:

How We Dance in OKLAHOMA CITY

(With Information Furnished by Goldie Aakhus)

TAKE a glimpse at the type of Square Dance fun in store for the thousands attending the 4th National Convention in Oklahoma City next month. Sets in Order has gone to one of Oklahoma's "Old Timers," Goldie Aakhus for the information. Goldie, together with her partner Dan, has probably done the largest job of teaching folks to Square Dance in that State, so she's pretty well qualified to steer the cautious visitor into his first contact with Oklahoma Square Dance hospitality.

In the first place, history wise, the current Square Dance rage hit Oklahoma City in the fall of 1939 (almost 10 years before it penetrated most parts of the country). At that time the simple old-tyme patterns—"Chase the Rabbit"—etc. were the rage. "Today," according to Goldie, "our dance has developed into what could be termed a hash-type of calling and dancing, and if you find any of the old-tyme dances done at all, they will be worked into the dance as a break or into a singing call."

ABOUT THIS ARTICLE

For the past year, Sets in Order has been featuring articles of Style in Square Dancing. The emphasis has been on (1) finding a way to dance comfortably, (2) Standardizing the style of dancing WITHIN YOUR AREA and (3) Adapting yourself to other styles in other areas. When we realize that there is no such thing as a "wrong way" of Square Dancing as long as what we do is in the proper spirit of the activity—we then get a true pleasure from dancing—everywhere.

One of the highlights of dancing at the Fourth National Convention in Oklahoma City will be to dance Oklahoma Style with Oklahomians. Remember—for the rest of the year you can do the style of your own area and in sets of your old time friends. But here at Oklahoma City are the friends you never met before and here is the dance they love. And just think, they want to share it with you!

The average Square Dance Club in the Oklahoma City area meets at 8 P.M., with the first half hour devoted to Couple Dances. The current favorites in this field right at the present time seem to be Honey, Waltz Carousel, and Waltz Together. You may hear the Couple Dances or Rounds referred to as 'Folk Dances' in this area.

Promptly at 8:30, "The Grand March"—a tradition in the area—begins and within a few minutes, sets are on the floor and the dance is under way.

A "Tip" of three squares followed by a Couple Dance is customary with a total of eight "Tips" (24 squares) during the evening. Singing Calls get equal billing with the Patter.

Half way through the evening many clubs observe an intermission. Some groups use this period for Couple Dancing, while others take advantage of the time for Club announcements. The dance will close at 11 o'clock.

Some Clubs serve refreshments at every dance, while others reserve this function only for very special occasions. Some groups have Couple Dancing, while others prefer none. Some of the Clubs have planned programs, while others do not. On this same subject many Clubs work out the program that their Caller will use during the evening.

For the most part the dances done in Oklahoma City are the same figures you'd expect to find anywhere. Folks visiting from other areas seem to feel right at home after perhaps a small amount of adjustment that they'd expect to make in any area new to them.

Here are some of the major earmarks of the Area:

DO SI DO—When the old single visiting dances were so popular in the area, a Do Si Do from a circle of four was quite an elaborate thing. According to Goldie a type of the Northern Do Si Do was (and still is) used . . . "The ladies would pass left shoulders and make one full right-face whirl before taking

her partner's hand. The gentleman would make one right face turn in place, then turn his partner by the left, opposite right, partner left and turn in place. In a circle of more than two couples, the figure is similar to a Texas Do Si Do or a Do Paso, "Partner left, corner right, partner left and turn in place."

DO SA DO—(Dos a dos)—May be some differences here but basically done as a right shoulder pass back-to-back. (When a do sa do corner is followed by a do sa do partner—the first is a right shoulder pass, followed by a left shoulder pass to make a figure 8.)

ALL AROUND YOUR LEFT HAND LADY—Do Sa Do corners.

SEE SAW YOUR TAW—Left shoulder pass back-to-back to complete a figure 8.

RIGHT AND LEFT THROUGH — Two couples facing. Give right hand to opposite, pass right shoulders with opposite and pass through, then give left to partner. Man's right arm placed around lady's waist and he turns her in place. Not to be confused with a pass through.

PASS TROUGH—Two couples facing—pass right shoulders with opposite—do not turn partner or turn around but follow next call. (i.e., "Split the ring and around just one," etc.)

ALLEMANDE LEFT AND RIGHT—Says Goldie: "We do a simple left hand swing with left hand lady for the Allemande Left and a right hand swing with partner for the Allemande Right. I have heard of some fancy figures being used for these calls but I have never seen them." Hands are extended straight out for an allemande as for a hand shake.

GRAND RIGHT AND LEFT—In this area, the man generally twirls his partner under his right arm in a right face turn as he goes on to the next girl. When he meets the opposite lady—with his right hand he does the same. Meeting his partner for a promenade, he again turns her under his arm.

PROMENADE—Hands are held in front. Joined right hands on top.

END OF A PROMENADE—The girls walks forward under the raised right hands and does a full right face turn to face center of square.

TWO HAND SWING—Hands are crossed in some places, held straight across in others.

ELBOW SWING—Usually a forearm turn.

GALS TO THE CENTER—BACK TO THE BAR—When partners are standing side by side in the Square, the man's right hand holding the lady's left—the girl goes into the center—makes a left face turn and walks back under the man's raised right arm—to place.

FOOTWORK—Usually a shuffle walk.

SWING — Position—Couples standing right side by right side facing opposite directions, man's right arm around girl's waist. His left holds her right hand. Her left is placed on his right arm. The motion is either a buzz or a walk.

TEMPO—For Hoedowns, most tempos are between 124 and 128 metronome beats per minute.

Oklahoma is a pretty sizeable State and all of it Square Dances, so you're bound to find little area differences cropping up all over the place. For instance, Tulsa (some 120 miles from Oklahoma City) twirls the corner lady to a promenade and then uses an arm-around promenade position. In the Southern part of the State, the dance takes on the Texas flavor.

"As far as Styling goes," says Goldie, "I'd like to tell our visitors to do what comes naturally. Since we have never made any effort to standardize any figures, calls or style in this area, we simply have adopted an attitude of great tolerance for the many ways of dancing found throughout the country; and so we bid you, one and all, to come to our Great National Convention next April and we assure you we will be awed and thrilled seeing and learning your way of doing things."

SPEAKING OF STYLE

You folks hitting this convention may wonder just what is proper wearing apparel for the three day affair. The Oklahomans tell us just to dress for comfort. The climate's the nicest just at that time of year—Sunny days, cool evenings, ideal for dancing. Bring enough for a few changes and remember, if you run short in the dress or shirt department, there's be lots of Clothing Booths right in the Convention Building, or in the Square Dance departments of Oklahoma City stores.

MISTER SANDMAN

An Original Call by Lank Thompson, Covina, Calif.

Record: Marlinda 1009.

Intro:

Bow to your partner—Swing that corner, she's your pal

Bow to that corner—Back home and swing with your gal

Hey, first and third you right and left through now

Same couple out to the right—right and left through now

Couples 1 and 4 do a right and left through and couples
2 and 3 do a right and left through.

Allemande left that corner lady—Right and left grand

On your heel, on your toe, go hand over hand

Then promenade that pretty queen

Mister Sandman, swing with that dream!!

Figure:

Docey 'round that corner lady—Swing with your own

Walk around corner passing right shoulders, and come
back home and swing your partner.

Head couples promenade three quarters all alone

Head couples promenade outside of set until couple
No. 1 is behind No. 4 and couple No. 3 is behind No. 2.

Come through the side two—You right hand star now

Head couples come through side couples to center of
set and make a right hand star.

Your corner left—Allemande Thar—Boys star now

Head couples star around to corners, turn them with a
left hand swing and the four gents make a right hand
allemande thar star.

Back up Sandy, half around (one beat pause)

Shoot that star—Pass one

Gents swing out of star to face orig partner and walk
past her.

Swing that next gal 'round and around

Gents swing with original right hand lady.

Then promenade that pretty queen

Mister Sandman, swing with that dream!!

Sequence: Intro with head couples active; Repeat fig-
ure with head couples twice; repeat figure with side
couples twice; Repeat introduction as ending with side
couples active.



ON THE COVER

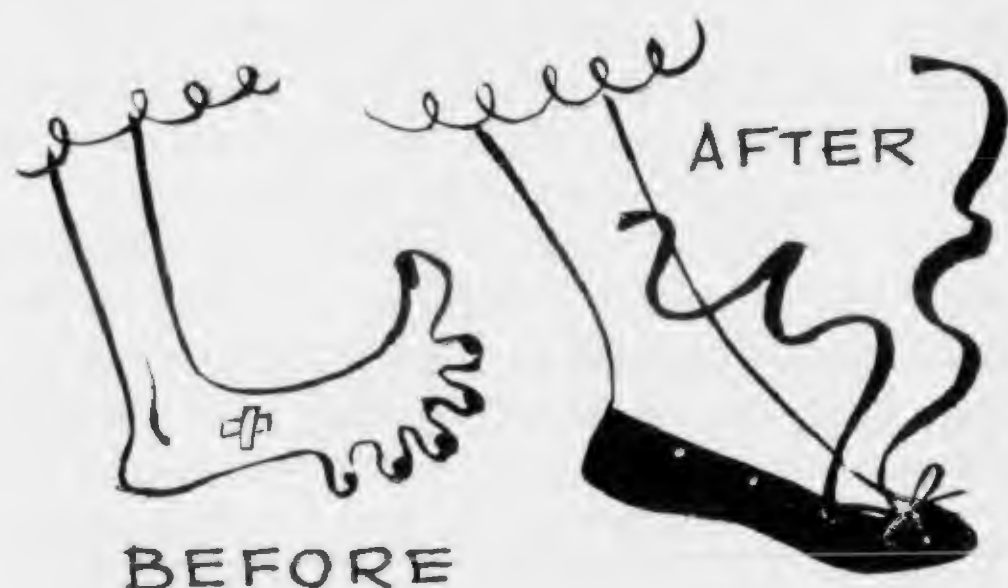
Among the great dances held each year is the Annual Square Dance Festival in the University of Nebraska Coliseum at Lincoln. This month's cover shot shows the opening "Grand March" of last year's Big Event where 1500 dancers participated. This year the date is Saturday, April 16, with a great program in store for all who attend.

WOMEN on the SQUARE

HOW TO TRY AND TO BUY BALLERINA SLIPPERS

HAVE you felt for years that ballerina slippers just were not for you? Have you been convinced that their lack of heels of any sort would make them difficult to wear? According to Killian Lansingh of Square Dance Square, the shop which supplies many hundreds of girls across country with their ballerina slippers, the "conversion" to this type of dancing shoe would be "darn near 100% if the gals would try 'em a dozen times in a row." Maybe he's right. Anyway, here's what to do and look for when you're trying on a ballerina slipper for the first time.

To-wit. Remember that ballerina slippers are *not intended to fit like street shoes*. You



won't realize their full comfort if you select size on a street-shoe basis. Ask for a half-size shorter than your street shoe. The slippers should fit like a glove on the hand. The extra-soft upper and soft sole, which quickly softens still more with use, soon mold themselves to your feet to give that light-as-air, dancing-without-shoes feeling.

In *length* they should be *snug* but not tight enough to hurt. Since they do conform to your feet, you do not need "extra toe room," which will make them sloppy-looking and less comfortable. The two widths made (M-medium; N-narrow) suffice for almost any foot, as the drawstring can take up slack at the sides.

Avoid damage when tightening the drawstring; with strings crossed, pull the right one

forward and to the left and the left one forward and to the right (both horizontally). A pull in any other direction may rip the binding away from the slipper.



Some women say the sole is "too narrow" for dancing, but experience will show them wrong. They have been used for dancing on the stage for years; one firm in New York has been making this type of dancing slipper since 1877 and is now making them for square dancers. Some want this soft, light-weight slipper with a tiny heel, but this means that the arch of the foot is slightly up in the air and with no support at all.

What about "gapes" around the edges? This simply means that you haven't taken up the drawstring enough. It is this which is supposed to make the shoe stay on and it will if it is the right size and the string is taken up



enough. Actually the glamorous ribbon lacing is for looks only, and should not be necessary to hold the shoe on. Lace 'em up in any manner that appeals to you. There's no "standard" way of doing it.

MORE ABOUT

THE CALLER

By Chuck (Bugs Bunny) Jones



(Editor's Note: In July, 1953, we ran a gently vitriolic story on "The Caller," a favorite subject of Chuck Jones, the increasingly well-known M.C. and off-the-cuff speaker. The guffaws have just begun to die down, so we decided to launch a sequel to this article, with Chuck delving into some more Caller Classifications, as he sees them, and attendant thoughts.)

TOP SERGEANT. This can be either the caller or the caller's wife. We have all experienced it. This is a condition due solely to the caller and I don't know what to do about it. We have had some wonderful callers who had an almost Prussian attitude toward calling or whose wife prowled with beady eye and set jaw searching for errors and passing them along to her mate. Many of these have passed by the way, shucked off by clubs who loved their calling, but found their mannerisms impossible to live with. How sad it is that some organization can't have a kind of emissary, schooled in diplomacy, to handle just such situations.

HAIL FELLOW WELL MET. This is the overly gushy type; the yuk-yuk sort, subject to trick calls, calls in dialect, laughing calls, corn-ball jokes and so on. Happily, this type, too, like the great ground sloth, is disappearing from the scene. Some have left square dancing and others have dropped these vaudeville tactics and so have become better and more beloved callers.

Now for a few thoughts on How to Treat Your Caller.

PRACTICAL JOKES. A cardinal rule of squaredancemanship is to warn your caller before you are going to subject him to a merry prank, known in some circles as the Practical Joke. It is known thus because it usually involves something practical like a ballpeen hammer or a pound of Epsom salts. Don't tell the caller *what* the gag is you are going to play on him—but it is well to let him know that *something* is going to happen to him *sometime* during the evening. Thus his fear will be

allayed and when you hand him a lighted firecracker he will not be to surprised or even particularly displeased. It is, however, considered sporting for the club to furnish the Unguentine.

There is a musty old maxim foisted off on the very young, the nature of which is that if you are a good sport when the butt of a practical joke and smile and ha-ha happily through the smoke and tears, then no one will want to do it to you again; you will, in short, have had it. This is one of the most gaily-caparisoned lies ever told an unsuspecting Boy Scout. There is nothing in the world that will flare the nostril of a career-boy practical joker quite so much as a good-natured or basically nice practical jokee; and there is nothing that will discourage those who find their fun in itching powder faster than to have the jokee turn and with flashing claws and colorful language snarl his displeasure.

None of what I have to say on this subject should in any way prohibit or inhibit the spontaneous gags—those happy and wondrous things that are created on the spur of the moment, usually an outgrowth of a mistake by the caller, by a dancer, or by a coincidence.

In closing, it seems to me it must be remembered that the caller is a paid employee of the club, incurring certain obligations. In like manner, the employer club incurs some, too. Employers may be bullies, despots, fawners, paternalists or friends. Employes may be servile, autocratic, sly, familiar, or friendly. When the caller calls, it is his dance. He is in command and he is out-ranked by no one; We depend on him completely.

Mutual trust is, I suppose, the key to a good square dance as it is to so many other human activities. Any caller will assert that there is nothing so conducive to a good dance, nothing so stimulating to good calling as the knowledge that the dancers before him like and respect him, like and respect each other, and are in the hall to have fun. Square dancing *is* fun and aren't we fortunate to be a part of it?



The WALKTHRU

TO THOSE taking part in Sets in Order's Summer Square Dance Institutes—"The Walkthru" is a customary sight. It's actually the daily newspaper-bulletin board—and schedule of events—all wrapped up into One.

Serving as a Bulletin Board—here are a few News flashes about Summer '55.

ADDITIONS TO THE STAFF:

The man with the sunshine in his call—Mr. Windsor Recording Artist *Bruce Johnson* joins the June 27 to July 2 Camp. Bruce, with his vast calling knowledge and his exciting Style, will conduct regular classes, and will call for regular fun sessions. His Taw, Shirley, will add to the warmth and friendship of this session.

In August, the One and Only Bob Ruff, who made such a hit at last August's Asilomar, will be added as a regular faculty member. The waiting lists for Bob's Square Dance Classes in Whittier have always been long and twenty-five to thirty-five sets of Beginners is normal each time he starts a new series. Find out what it is that wins so many dancing enthusiasts over to this fine Caller by attending his daily classes and enjoying his outstanding calling. Babs will be there too to add her charm to the fun!

FOR THE YOUNG FOLK:

You're going to have your very own program this year. AND—best of all—you'll have Bob and Babs Ruff to give you a hand with crafts—games—special parties—field trips—and yes—Square Dancing. Ruffs will be in charge of the Young People's Camp at both the June 27 to July 2 session and the July 31 to August 5 session.

ASILOMAR BROCHURES READY SOON!

Almost ready for mailing is the Brand New Sets in Order Summer Camp Descriptive Brochure. Full of pictures and Institute information, this folder will include the special Application Blank. All applications will be made on this official form, so write for your folder—Today—

Sets in Order Summer Institute, 462 No. Robertson Blvd., Los Angeles 48, California.

CALLERS—TEACHERS—ATTENTION!

To subscribers of the Regular Edition of Sets in Order, an added treat awaits you in the special "Caller's Workshop" Edition of Sets in Order. Each month the hundreds of Calls—Breaks—and Round Dance descriptions that come into our Editorial Offices are gone over and a few are selected and carefully worked over for the pages of the regular edition. After these are chosen, some twelve to sixteen additional dances are picked that seem to have particular appeal but due to time limitations are not "worked over." These are presented in the Workshop just as they come

from all parts of the country. Some have proved successful enough to appear later in the regular pages. Callers and teachers who would like to have these to workshop and try out for themselves may have this service for the small sum of 10c per issue, or a total of twelve issues (approximately a hundred squares, thirty rounds and twenty-five breaks) for \$1.20 per year—with a regular edition to the magazine. This supplement is bound into the regular edition. Send your check to Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

HEART WARMERS

SQUARE Dancers are Wonderful! Trite? Oh no, just gratifyingly repetitious. Stories attesting to this maxim cross our desks with inspiring frequency. We'd like to share two of them this month.

Mack and Mary Jane McIntosh, of Armstead, Montana, attended the Asilomar June Class in 1952. After they returned home they got busy fixing up a dance "barn" called the Hitching Rack. Mary Jane had almost finished the fireplace when she was stricken with polio. She was hospitalized for six months, then released to her home, still having to make a 180-mile round trip for weekly treatments.

Since this time Mary Jane has refused to be daunted by being in a wheelchair. The Hitching Rack finally got finished and the McIntoshes have had a square dance there almost every Saturday night, as well as several classes during the week. They also have a group of youngsters who do exhibitions. Mary Jane makes all the dresses for the girls and shirts for the boys. She has carried on with her housework, keeps a home for three stalwart sons and her husband.

Her progress is marked and her goal is to again move effortlessly around the square dance floor.

For a number of years the dancers of the North Central Council of the Washington Folk Federation have given March of Dimes dances. In August, 1954, one of their own, Ed Bowman of Wenatchee, contracted polio. During the trying time that followed, the Cascade Twirlers of which he was a member, showered Ed with "Get Well" cards. Their next project was to give a special "Ed Bowman Benefit Dance" to help with the mounting bills. This was a great success and the ladies of the club brought so many home-made cakes they couldn't all be eaten. Some were auctioned off to add to the fund.

Added to the amount received at this dance was a check from a group wishing to do their part in helping another. This was the Appleland Wheelers, who square dance in wheel chairs.



Meet Mary Jane McIntosh. This picture is passe, however, as the doughty lady is up and out of the chair more than she is in it, these days.

The Appleatchee Riders Club of Wenatchee and the Buttons and Bows Club of Chelan became imbued with the desire to help so they also gave parties to help swell the "kitty" for Ed. The Bowmans were not members of either group; it's just that dancers have hearts bigger than all outdoors.

This wonderful, warming help and interest must've been reflected in Ed's recovery, for he was discharged from the hospital and returned home to recuperate. He began to get around on crutches, and returned to work, part-time. He is himself now a member of the Appleland Wheelers. He, too, is resolved to be back on his dancing feet before too long. To close, we quote from one of his letters:

"Square dancing has taken on a new meaning for us now. This is the start of our seventh year of dancing, only this year finds me dancing in a wheel chair . . . As our good friend Fenton Jones says, I'm one of the luckiest guys in the world to have come out of this experience like I have.

"For the present, I have found that square dancing in a wheel chair is lots of fun. When I went with the group to Seattle for a demonstration, I was really scared and ready to get out of that chair and off the floor. After we started, though, I was all right.

"I have been so greatly helped by the wonderful Benefit Dances given for me. It sure shows how swell square dancers are about helping out a fellow dancer."

Doesn't it, though?



DENNY TITUS

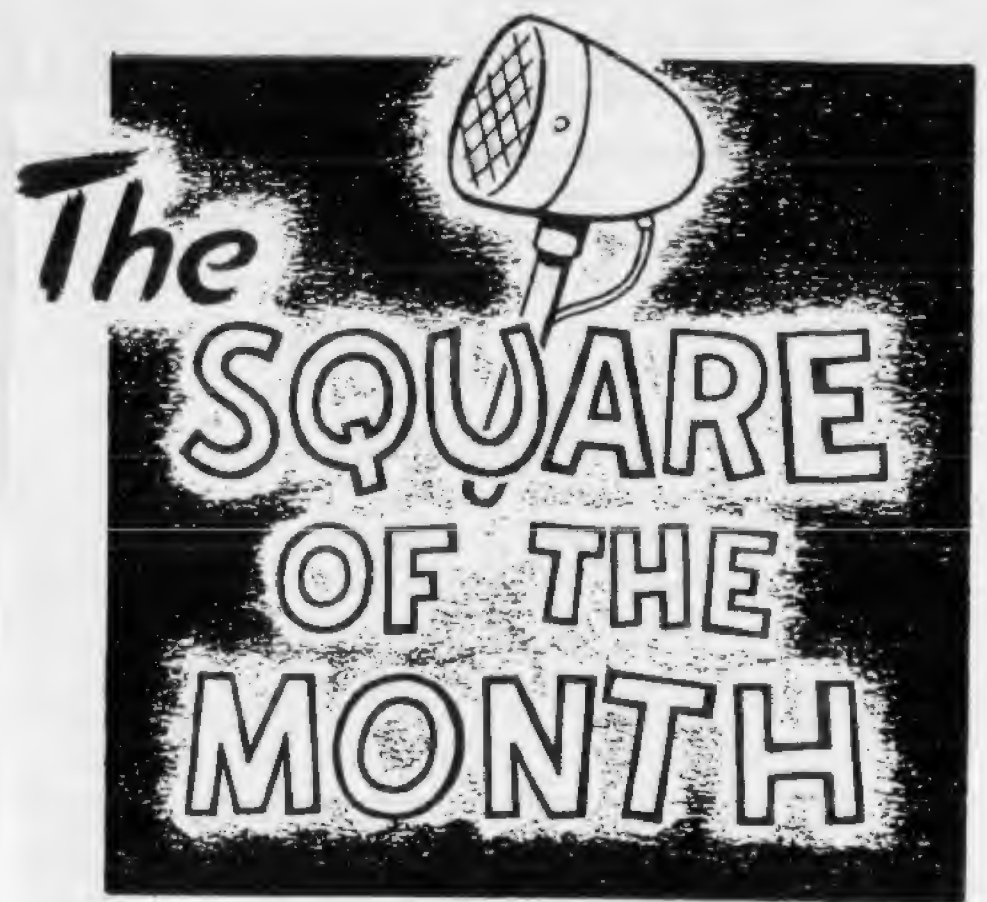
A QUIET type guy, always in there pitching for square dancing, is Denny Titus of Riverside, California, in the area known as the Cow Counties. Denny has been teaching and calling in Riverside for a number of years and is happiest when he has beginner classes going, which is most of the time. In the beginner, he feels, lies the future of square dancing.

Nothing is too much trouble for Denny and his wife, Florence, if it will promote square dancing. Any kind of Cow Counties dance activity will find the two in the forefront, devoting time and effort to making it "go."

Denny was Co-General Chairman of the Cow Counties Memorial Day Hoedown in 1954, and is busy almost every night in the week with clubs and classes. Currently he is Chairman of the Cow Counties Callers and staff instructor for square dancing for the Riverside Recreation Department.

He wants to be sure that Florence receives her due. "Callers, and people who know their problems, know how much the caller's law contributes to his success. Her smiling presence, her criticism, her encouragement, mean a great deal to the dancers' fun."

By day, Denny is an instructor of electronics at Riverside College.



SWINGIN' ON A STAR

By Denny Titus

Music—Sets in Order 2007—Oklahoma Redbird.

Allemande left and hold your hat

Partner right and box the gnat

Corner again for an allemande left

A right to your girl for a wagon wheel

A wagon wheel and make it whirl

Whirl that girl, that pretty little girl

Star promenade go 'round the world

Girls roll back, it's a right hand 'round

Girls turn out to the right, meet the gent behind them with a right forearm turn.

Gents to the center for a wrong way thar

And back up boys in a left hand star

Inside out, the outside in

The ladies star, you're gone again

A right hand swing to the right hand girl

Do-paso and away you go

Corners right and back to the bar

And gents to the center like allemande thar

And back up boys but not too far

Now shoot that star with a full turn around

The four gents star across the town

Turn the opposite lady with a left hand 'round

Original partner.

And promenade the corner as she comes down.

THE CALLER and MUSICIANS

Can Be Perfect Square Dance Partners

By Pancho Baird

CHAPTER TWO

PERHAPS a discussion of various musical instruments and their ability to reproduce certain sounds will be of some benefit to callers as well as to musicians. Many callers and musicians now possess some type of recorder: either tape, wire or disc, and a discussion of frequencies reproduced by various recorders and PA systems will help a caller or musician choose a recorder that will produce the desired results. Most recorders and PA systems list their specifications, which to most musicians and callers are meaningless figures.

Frequencies Involved

Callers quite often know what key or pitch they desire a certain tune played in, but beyond that, they do not know the frequencies involved. A musician will call a certain key or chord the pitch. Pitch is defined as the number of air waves per second produced by the vibrating source, or the number of air waves received by the ear per second. This may also be defined as frequency. Sounds of low pitch are those produced by the bass fiddle and the lower notes on the piano. Sounds of high pitch are those produced by the fiddle, flute, and the high end of the piano keyboard. Experiments have shown that the human ear is capable of detecting sounds as low as 16 to 20 cycles and as high as 20,000 cycles, but not with the same intensity. The ear is most sensitive to frequencies between 500 and 4,000 cycles. Of course these frequencies will vary with different individuals, depending on the volume level and the age of the person. As a person ages, his ability to detect the higher notes will decrease. The average range of frequencies used in speech are around 200 to 3,000 cycles, and of course will vary with different individuals. The average male voice is around 120 cycles, while the female voice is around 240 cycles. Harmonics or overtones exist in some speech sounds up to about 8,000 cycles, and that is why amplifiers, recorders, and radios are designed to reproduce these frequencies. Without reproduction of the har-

monics, the sound will tend to have a wavy effect and will sound off pitch. Some tape recorders that record at $3\frac{3}{4}$ inches per second will not reproduce frequencies above 5,000 cycles, and even though the speech may sound acceptable, the musical instruments will not sound true due to the loss of the higher overtones. The overtones in the average male voice are between 3,000 and 5,000 cycles per second, and in the female voice are slightly higher.

Musical instruments can produce frequencies far above and below the human voice, and the amplifiers and recorders must be capable of reproducing much higher frequencies in order to sound natural. For instance, the piano, organ and harp produce the greatest range of fundamental frequencies, ranging from about 25 cycles to 4,096 cycles, and of course with harmonics, these frequencies range even higher. The third harmonic of the 4,096 cycle note would be 3 times 4,096 or 12,288 cycles. Harmonics above the third are seldom heard, as they are quite weak, and it is permissible to eliminate these without appreciable effect on the reproduced sound.

Tape Recorder Cycles

Most tape recorders of the average type will reproduce frequencies from about 80 cycles to 8,000 cycles, depending upon the type of microphone and the associated reproducing equipment of the recorder. It is my belief that a PA system that will reproduce this range of frequencies will serve the caller's purpose.

The fundamental frequencies reproduced by musical instruments commonly used in square dance bands are listed below:

Fiddle: 192 to 3,000 cycles; Piano: 25 to 4,096 cycles; Banjo: 128 to 760 cycles; Guitar: 80 to 640 cycles; Bass fiddle: 40 to 240 cycles; Drums: 80 to 150 cycles.

It should be pointed out that drums have no definite musical pitch and are used only to accent the rhythm.

Following is a sample specification chart for an average tape recorder:

Dual Track: This means that the recorder will record on one half the width of the tape; the tape can be turned over, and the other half of the width is recorded upon.

Dual speed: This generally means that the recorder will pull the tape across the reproducing head at $3\frac{3}{4}$ or $7\frac{1}{2}$ inches per second. The faster speed will reproduce higher tones, but of course a larger reel of tape must be used to record the same length of time. Most professional recorders use a speed of 15 inches per second for better fidelity.

Frequency response: $3\frac{3}{4}$ inches, 50 to 5,000 cycles; $7\frac{1}{2}$ inches, 50 to 8,000 cycles.

This frequency response listing is generally accompanied with a specification of plus or minus a certain decibel level. This is very important, because a recorder may be able to reproduce a range from 50 to 10,000 cycles per second, but the extreme ends of this range may be so weak that they will barely be audible. A good amplifier will be "flat" or have a uniform response over the entire range and should not vary more than plus or minus 3 decibels.

Microphones also are generally listed as to type: crystal or dynamic, and their frequency characteristics and output level are sometimes given. The output of a typical dynamic micro-

phone is in the order of minus 50 decibels. It should be pointed out that the crystal microphones are quite sensitive to temperature changes and will be seriously affected if allowed to reach temperatures above 120 degrees F. for any great length of time.

The size of the speaker will have a great effect upon the frequencies reproduced, as the smaller speakers will not reproduce the lower tones, while the larger speakers will not reproduce the higher frequencies. The average 12 inch speaker will reproduce from about 50 to 10,000 cycles, but of course these specifications will vary with different makes and prices.

It is hoped that this brief discussion of sound and related equipment will be of some benefit to both caller and musician. For further information regarding sound systems, it is recommended that a competent technician or repairman be contacted. With proper test equipment, they can determine the frequency characteristics of your present equipment, if this information is not available on your instruction sheet.

This is the second of several articles on the relation of Caller and Musician written especially for *Sets in Order* by Pancho Baird of Santa Fe, New Mexico. Chapter three will appear in a coming issue.

SQUARE DANCE QUOTES FROM THE PRESS

(From the Sacramento Bee, January 10, 1955.

"Gaiety of Square Dance Pleases
Pakistani Visitor.")

By Mohammad Habeeb Allah Auj.

"The writer, an editor of AFAQ, a Moslem daily newspaper published in Lahore, Pakistan, has joined the staff of the Sacramento Bee . . . He will study the techniques of American newspapers while working as a reporter."

"On Saturday night I had a wonderful time. I had the pleasure of attending a square dance party arranged by the Associated Square Dancers of Superior California. The place was the Governor's Hall.

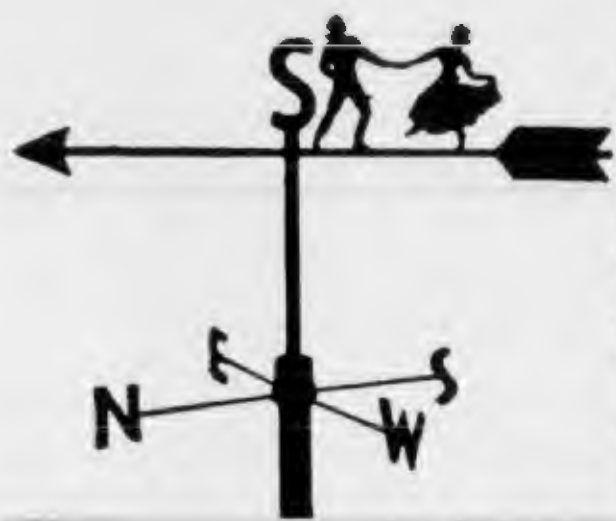
"When I reached there, the hall was almost empty but to my astonishment it was nearly full within no time. Visitors—who afterwards proved to be the participants of the festival—poured in two by two and after half an hour the hall was packed almost to its capacity.

"I thought I was perhaps the only onlooker but I was wrong. There was a Japanese pair watching the movements of the entire group. Men and women, young and old, in their colorful old costumes appeared as if they were taking part in a fancy show.

"The caller's voice, the enchanting music, the expressions on the faces of dancers, in fact there was everything there to give a true picture of square dancing.

"A stranger cannot fully enjoy a square dance unless he is aware of the language . . . However a key to the language will solve the problem and he comes to know the meaning of such terms as Call, Swing, Allemande Left, Grand Right and Left, Do-Sa-Do and Do Si Do.

"It's also an impressive scene as well as great fun to find dancers strictly obeying the orders or commands of their caller or leader and acting accordingly . . ."



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Virginia

Since Hillbilly Ruby (Reuven Z. Cohen) moved from Buffalo, N. Y., to Norfolk he has organized a Square and Folk Dance Workshop. This group, designed to attract the beginning dancer, meets once a month on Sunday evenings. It is open to adults only and forty persons were present at the first meeting.

Minnesota

The beautiful St. Paul Winter Carnival Jamboree drew some 2,000 dancers to the St. Paul Civic Auditorium on January 28th. The Jamboree Committee was comprised of John Wald, Bruce Montgomery, Ozzie Trooien, Fern Brensike, Emery Engelbretson, Ralph Kinney, George Gustafson, Ralph Piper, and, to quote the program, "all the dancers who have helped make the annual Jamboree one to be remembered." Bob Osgood was the featured caller this year.

Illinois

Tuley Park Allemander Club held their Third Annual Square and Round Dance on January 29, at Tuley Park in Chicago. Two halls were filled with happy folks dancing to the music of The Promenaders and the Saddle Drifters. 14 callers were on the program: John Morris, Irene Heimbach, David Baer, Bob Bantz, Ed Bossing, Frank Buckley, Wally Corssens, "Doc" Heimbach, "Pop" Hill, Fred Hladik, Bob Lovelette, Bill Rich, Bob Rottman, and Chuck Sells. MC's were Forrest Nicholson and John Churilla. New officers of the club are Hank Germeraad, Harry Wilson, Rusty Churilla, and Elie Kieller. On 1st and 3rd Thursdays guests are welcome to come and have fun with the group.

The Wheatland Square Dance Center, 35 miles southwest of Chicago, in Plainfield, holds open square dances every Saturday night the year 'round with the exception of the International Festival night, and Ray Smith of Joliet is the regular caller. The latch string is out for travelling dancers here, too.

Michigan

Newly elected officers of the Michigan Square Dance Leaders' Assn. are Don Fitch, Pres.; Jack Whitehead and E. Dunlap, Veeps; Evelyn Hards, Secy.; and Lee Palmer, Rec. Secy. Al Hards was appointed Chairman of the Workshop and Burt Hall Chairman of the Festival which will be held May 19, 20, and 21st at the Masonic Temple in Detroit. Hall will be aided on festival planning by Bill Picken, Chuck Kopta, Roy Page, Pete Lergen, Art Erwin, Jack Whitehead, Al Durham, Bob Darby, Mel Davies, and Vern Smith.

Ed Dingler of Birmingham has had a square dance program on Detroit's NBC station, WWJ, since last June. It features different square dance clubs each Saturday night and runs from 10 to 12. The club's caller is on for two tips during the program.

Louisiana

Deep Delta Squares of Triumph elected as new officers the following: Palmer Smith, Bill Blackwood, Avy Fisher, and Barbara Alexander. On December 4, some of this group motored the 65 miles to New Orleans to dance to the zippy calling of Joe Lewis from Dallas.

Late in 1954, Ed and Drusilla Gilmore, from Yucaipa, California, made their first square dance visit to New Orleans and Ed called for the Swing-'n'-Turn Club. Ed's calling that night convinced the dancers that they had listened to a top performer, a master who has done much to promote square dancing. Guests that evening were two Topeka, Kansas, couples, the H. R. Metzgers, and the G. A. Boehmers. At two more recent meetings, Swing-'n'-Turn has had as guests two travelling out-of-state callers: Kenneth Fowell from Great Falls, Mont., and Dr. J. H. Heim of Taylorville, Ill. On January 22, 40 club members travelled to Port Sulphur to help Deep Delta Squares celebrate their 2nd Anniversary. Royce Barfield was M.C.

Connecticut

Bob Brundage was re-elected president of the Connecticut Square Dance Callers' and Teachers' Assn. in January. Other officers for the coming year include Ralph Sweet, Vice-Pres.; Win Tilley, Treas.; Marge Baechler, Secretary; and Kip Benson, Member-at-Large. A dinner was enjoyed following the business meeting and a dance session led by Jim Murray, Program Director. Now in its third year, the Association, which was recently incorporated, has done a great deal to raise the standard of dancing throughout the state.

Arizona

The 5th Annual Yuma County Square Dance Assn. Festival will be held April 1-2-3. There will be rounds, squares, exhibitions, a Jam Session, Workshop and a Sunday breakfast with plenty of dancing. Square dancers from everywhere are invited to join the fun, which reigns supreme at these lively affairs.

The 5th Annual Rodeo Square Dance in Tucson was held on February 25 at the Mansfield School. It was sponsored by the Foot and Fiddle and Desert Squares, for both of which clubs George and Marian Waudby are instructors.

The 7th Annual Southern Arizona Square Dance Festival in Tucson was sponsored by the City and County Recreation Dept., and the Tucson Community Square Dance Council. General Chairmen were Jim Eager and Lou Beiner. The program of events started on Friday, January 21, when the Welcome Dance was held at the Student Union on the University of Arizona campus. Saturday A.M. featured a breakfast and Swap Shop and in the afternoon Bob Van Antwerp from Long Beach, Calif., conducted a Workshop. On Saturday evening the Out-of-Towners Dinner was followed by the Festival Dance, where the Grand March was led by Gov. and Mrs. McFarland and Mayor and Mrs. Emery. Bob Van Antwerp MC-ed an After Dance until the wee sma' hours. MC's for the Festival Dance included Jim Eager, Dave Neal, Bob Van Antwerp, and Glen Gumm.

Posed prettily for the camera are members of the Hayseed Square Dance Club of Honolulu, Hawaii. This picture was taken at one of the weekly TV shows on which this group dances. Peeping around the edge of the square is Dick Weaver, the caller. Hayseeds are one of the Islands' oldest clubs, with a current membership of about 50 couples. →

SETS in ORDER, MARCH, '55

Idaho

Howard Anderson of Rigby reports the organization of two new clubs recently, recruited from groups he and his wife Helen have taught. They are the Upper Valley Squares, with Clarence May as President; and the Nice Tonoya (nice to know ya) Club, with Jack Hansen as President. Anderson also calls for the Fair and Square Dance Club. All three clubs regularly enjoy pot luck suppers each night they dance, and guests are welcome.

Montana

Miles City held their 3rd Annual Dance of Dimes on January 22, sponsored by the Custer County Junior College and all the local square dance clubs. With the calling of Johnny Le Clair of Burris, Wyo., in the evening and the Hank Zimmermans in the afternoon, the program offered a real double header treat. According to "Bill" Swayne, General Dance Chairman, 600 dancers attended the evening session, representing 39 towns in Eastern Montana and North Dakota. Total from the affair netted \$886.00 for the polio fund.

Texas

New officers of the Beaumont Square Dance Council are Harold Butler, Doug Leitch, Melvin Ensey, and Norton Ford. Their Spring Festival will be held March 5. Address all correspondence to Harold Butler, at 6040 Caswell Rd., Beaumont.

The Texas Square Dancers Assn. is still in a formative stage. Operating under temporary by-laws, the present officers are Lee Bedford of Dallas; Dr. C. H. Brownlee of Austin; Manning Smith of College Station; and Martha Bybee of Bonham. Looking towards the eventual enrollment of all Texas square dancers, it has been decided to divide the State into districts, revamp the present by-laws and proceed with complete re-organization.



DANCING TAMBOURINE

By Marguerite Clapp, San Bernardino, California.

Record: Lloyd Shaw No. X-63 and X-64.

Start in closed pos, M's back to the center, and the dance described for the M throughout. The M begins with his L ft. The W begins with her R, and uses opposite footwork throughout the dance.

A Staccato—closed pos. 16 meas once repeated

- 1-2 Step, close, step, touch; Back, close, cross, —;**
Step left in LOD (1), close right to left (2), step left again (3), touch right toe to left instep (4); step on the right to the rear, RLOD (1), close left to the right (2), step right across in front of left and hold one count while turning partner so both face LOD in semi-close pos. (W also steps across in front.)
- 3-4 Point front, —, step back, —; Step back, close, step front, —;**
Point left foot fwd (1-2), step bkwd on left (3-4), step bkwd on right (1), close left to right (2), step fwd on right (3-4), and end facing partner.
- 5-8** Repeat meas 1-4.
- 9-12 Two-step; two-step; Pivot, 2; 3, 4;**
Turning CW with 2 two-steps, keep on turning 4 slow pivots progressing down the floor (avoid a spot pivot). The W steps with the right between her partner's feet on ct 1, while the M steps with his left around partner.
- 13-16 Two-step; two-step; Side, —, back, —; Side, front, side, back;**
One CW turn with 2 two-steps, ending with the man's back to the center. Then, still in closed pos, do a grapevine of two slow and four quick steps. Stepping to the side (1-2), back (3-4), then side (1), front (2), side (3), and back (4).
- 17-32** Repeat all of 1-16. Staccato.

B Legato—semi-closed pos. 8 meas once repeated.

- 1-2 Walk, 2, turn, draw: Walk, 2, turn, draw;**
Toward joined hands walk three steps, turning back on count 3, and drawing right foot to the left instep on count 4. Repeat, moving RLOD towards encircling arms, turn fwd on count 3, and draw left to right.
- 3-4 Twirl, 2, 3, swing; Unwind, 2, 3, draw;**
With lead hands joined (M's L and W's R), twirl the W slowly in place to finish with a slow swing across with the free foot. The M steps LRL and swings the R, the W turns RLR and swings the L. Unwind by twirling the W left face LRL to orig pos, both draw the free foot to dancing instep, while changing hands to M's right and W left in open pos facing LOD.
- 5-6 Walk, 2, 3, swing; Roll, 2, 3, swing;**
Starting on the outside foot (man's L and woman's R), walk fwd three steps, and swing the free foot diagonally across to the outside on the 4th count. Release hands, and with swinging foot (man's R and woman's L), start a three step roll across to partner's place. The W turning CCW in front of M. The M rolls CW, passing behind her to the outside of the circle. Touch free foot to instep, and join hands again, (man's L, and woman's R).
- 7-8 Change back, 2, 3, touch; Unwind, 2, 3, draw.**
As in the Glowworm, cross back in 3 steps (LRL) to original pos by raising joined hands with W going under the arch. Touch free foot to the instep of the dancing foot. M steps in place RLR as the W unwinds LRL under the joined hands. M draws the left to right, while the W draws the right to the left on the 4th count.
- 9-16** Repeat all of 1-8. Legato.
Repeat the entire dance (a total of two times). Finish the dance after the the last repeat with a "turn the lady and bow," instead of a draw.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCE

MARCH, 1955

TEETER BOARD SPECIAL (Or See Saw Corners)

By Chip Hendrickson, Oceanside, N. Y.

Figure:

1st and 3rd bow and swing, Go into the center and back again

Same two couples right hand star, full turn 'round where your corners are.

See saw corners and don't you know

Left shoulders, around corner.

Back to Maw and do-sa-do

Box the flea with the corner maid

Girls star right and the gents promenade

Twice around the ring you go, same little lady, lady, do-pas-o

Partner left, and the corner right

Partner left and turn 'em 'round

Head two gents and a brand new girl

Not necessary to be at home pos, now dancing with corners.

Go into the center and back to the world

Cross trail thru go 'round just one

Stand four in line, gonna have some fun

Eight to the center and back with you

Forward again and right and left thru

Inside four go forward and back

Star by the right on the inside track

Partners all by the left hand round

Original partner.

Corners right, you box the gnat.

Gents star left and the girls stand pat

Once around, pass this lady, next by the right and don't mean maybe

Original partner.

Allemande left, etc.

Repeat for sides.

PASSING FANCY

By Larry Davidson, Lakewood, Calif.

One and three a half sashay

Go up to the middle and back that way

Forward again, we'll have a little fun

Pass right thru and around just one

Four in line you stand

Forward eight and back with you

Forward again and pass thru

Break in the middle, pivot on the end

Make a new line, we'll do it again

Forward eight and back with you

Forward again and pass thru

Pivot on the end as you did before

Go forward and back in a line of four

Forward again and trail on thru

Pass the one that's facing you

Left hand swing the next pretty maid

The gents star right, the gals promenade

Same little girl a left allemande

Right to your own—go right and left grand.

BREAK

By Al Ozbun, Chula Vista, Calif.

Allemande left in the Alamo style

A right to your own and balance awhile

Balance in and balance out

Swing with the right hand half about

Balance near and balance far

Swing with the right to a wrong way thar

Back up boys in a left hand star

Break that star with a right hand 'round

Allemande left when you come down

A right and left to an Alamo style

A right to the next and balance awhile

Balance in and balance out

Swing with the right hand half about

Balance near and balance far

Swing with the right to a wrong way thar

Back up boys and there you are

Break that star with a right hand 'round

Allemande left when you come down

Go right and left to a right way thar

Gents back up in a right hand star

Shoot that star and find your own

Take your lady and promenade home.

LEAD 'EM ON

Originated by Scotty Garrett, Seattle, Wash.

First and third do a half-sashay

Boomps-a-daisy while you're that way

Promenade on the outside track

Separate—promenade individually.

Three quarters 'round and don't look back

Cut through the sides when you get there

Star by the left in the middle of the square

Gents in front of their original partner.

Go once around with your gal in tow

Through the same old sides you go

Gent leads his original partner through same sides he just passed through.

Around the gent—star left you four

Turn it once and then half more

Through the other side lead your gal

Still original partner.

Turn to the right—sides follow your pal

It's single file and I'm not teasin'

Keep on goin'—here's the reason

Gents turn in to a left hand star

Girls keep goin' the way you are

Twice around and don't be late

Gals step in behind your date

It's a left hand star and you star all eight

Gents reach back from where you are

Gents reach under with right hand.

Pull them through to a wrong way thar

Walk along backwards, not too far

Shoot that star to a left allemande

Not a partner exchange—caller may use any break he chooses from this point.

MEMORIES

By Dena M. Fresh, Mission, Kansas.

Record: Memories.

Position: Skater's pos. Face LOD; both begin on L foot.

Measures

1-4 Step, —, Close; Turn, 2, 3; 4, 5, 6; Step, Swing, —;

Step fwd L, hold, close R to L; both step on L and with six walking steps turn R-face once completely around to end facing LOD with lady on inside of M's L side (to facilitate this turn the W should at the very beginning of the turn bend her L elbow so she can easily place her L hand on her L hip; her R arm will then be extended across the M's chest); step L, swing R fwd.

5-8 Repeat meas 1-4 beginning with R ft and turning L-face once completely around to end facing LOD; step R, swing L fwd.

9-12 Turn, The Lady, In; Balance, Away, —; Lady, Turn, —; Balance Together, —;

Release R hands (retain L hands) as lady turns in front of M with three steps into center to end facing RLOD. M takes three steps in place facing LOD. Both balance apart on R ft. Release hand holds and as M takes three steps to make $\frac{1}{4}$ R-face turn (face wall), L, R, L, W takes three steps turning $\frac{3}{4}$ L-face to end facing COH; balance together on R ft and at same time join R hands.

13-16 Balance, —, —; Balance, —; Waltz, —, —; Waltz, —, —;

As M balances to his L and to his R (still facing the wall), release hand holds and W does one complete L-face turn with five steps L, R, L, R, L, touch R, to end in closed pos (M's back to center). From now on footwork is opposite. Take two waltz steps turning CW; end facing LOD in open pos.

17-20 Step, Swing, Pivot; Balance, —, —; Draw, —, —; Draw, —, —;

Step fwd on L (W on R), swing R fwd and at same time pivot to back-to-back pos swinging joined hands fwd and high; bal on R in LOD looking over shoulder at partner; step L (W on R), draw R to L and put weight on it; L, draw R to L. Partners end in back-to-back pos.

21-24 Roll, Face To, Face; Roll, Back To, Back; Roll, Face To, Face; Step, Touch, —;

Bring the joined hands (M's R holding W's L) down and start a face-to-face turn or roll moving LOD—step R, L, R; join M's L hand and W's R and roll back-to-back swinging hands high—step, L, R, L; join M's R and W's L hand and roll face-to-face—step R, L, R; step L in LOD or to side, touch R (W opposite ft) and at same time join M's L and W's R hands.

MEMORIES—Continued

25-28 Step, Swing, Pivot; Balance, —, —; Draw, —, —; Turn, Face, Step;

Moving in RLOD, step R (W on L), swing L fwd and at same time pivot to back-to-back pos swinging joined hands high; bal on L in RLOD looking over shoulder at partner; step side on R (W on L), draw L to R and put weight on it; pivot L-face on R (W pivot R-face on L) to face partner and assume closed pos, step L to side, step R in place.

29-32 Balance Back, —, —; Waltz, —, —; Waltz, —, —; Open Out, —, —;

In closed pos, bal back on L; two waltz steps turning CW; open out and assume Skater's pos (W uses just 2 steps—L, R) ready to begin dance over on L ft.

ALABAMY BOUND

An Original Singing Call by Vern Smith,
Dearborn, Mich.

Record: Western Jubilee No. 593 B

A. Opener and Closer

You allemande left the left hand girl

**Just pass your own and swing the next you
swing and whirl**

Four ladies chain across that great big ring

You chain right back again

**Just turn 'em boys and give that corner lady
a swing**

Now allemande left go right and left grand

Go round that ring, hey, just go to beat the band

You meet your partner and you sashay all around

You promenade that town

You're Alabamy Bound.

B. Figure

Four gents center make a right hand star

**Go all the way 'round and turn your corner like
an allemande thar**

You back up boys in a great big star

Don't have to travel far

**Now shoot that star and away you go, go right
and left to a do-pas-so**

It's her by the left and the corner right

**Your partner left, Hey, you turn 'em twice
around**

Cross hands and promenade go 'round that ring

Now everybody sing

I'm Alabamy Bound.

C.

Four couples bow and then you swing

**Do a right and left through just walk across that
great big ring**

Four gents you star across that railroad track

Turn that girl and then star back

You turn your own right on the spot

Now start right into the old red hot

The right hand lady right hand 'round

**Your partner left, go all the way around like
an allemande thar**

**Shoot that star, whirl, promenade the next old
girl**

You're Alabamy Bound.

Repeat: B, C, A.

I DON'T KNOW WHY

By Bob Van Antwerp, Long Beach, Calif.

Record: I Don't Know Why, MacGregor 710-A.

Starting Position: Partners facing each other holding hands. M's back to center of circle.

Footwork: Opposite throughout. Steps described are for M.

PART A

Step Left — Touch; Step Right — Touch

Step sideward left, touch right foot in back of left. Step sideward right, touch left foot in back of right.

Repeat above.

Pas de Basque, left. Pas de Basque, right.

Buzz Step to Left: 1, 2, 3, 4.

Make one full turn in four counts.

Repeat all above starting with the R foot.

PART B

Side, Back, Side, In Front

Side, Back, Side, Swing

Double grapevine to the left, LOD. Partners facing and holding hands.

Side, Back, Side, In Front

Side, Back, Side Touch

Reverse direction and repeat. RLOD.

Two-Step — Two-Step:

Two turning two steps LOD, starting with the left foot.

Walk: 2-3-4

Four walking steps LOD. Semi-open pos. Outside hands free. Start with left foot.

Two-Step — Two-Step:

Two turning two steps LOD.

Twirl — Twirl:

Twirl the girl twice under left arm, LOD.

Can be used as a mixer by the girl going forward on the two twirls.

GENTS TURN BACK

Originated by Bud Hanson, Seattle, Wash.

First and third balance and swing

Its up to the center and back again

Forward again and the opposite swing

Face the sides and split that couple on the side of the square

Around just one and you stand right there.

Two and four do a right and left thru

Turn 'em boys like you always do

Now forward eight and back with you

Forward again and pass thru

Turn to the right go single file

Make a little wheel and spin it awhile

Gents turn back on the outside track

It's twice around the ring you go

Meet your own, do pas so

That's partners left, corners right

Partners left and there you are

Into the center like an allemande thar

And you back up boys but not too far

Turn once and a half with a left hand swing

Chain those gals across the ring

Turn 'em by the left go once around

Gents star right three quarters 'round

For an allemande left, etc.

Break . . . then repeat for two and four.

THERE YOU STAND

By Sam Gersh, Evanston, Ill.

**One and three you balance and swing,
'Round and around with the pretty little thing.
Up to the center and back with you,
Forward again and cross-trail through.
Around just one, and there you stand,
Four in line in the middle of the land.
Forward eight and back you go,
Now pass through to a do-pas-so.
Partner left, go all the way around
To the corner lady with the right hand 'round,
Back to your own like an allemande thar,
And the gents back up in a right hand star . . .
Now if you like this pretty little maid,
Just wheel right around and promenade.
Promenade, go two by two,
And you get along home like you always do.**

Repeat once for heads.

Repeat twice for sides.

Gents get their right hand girls each partner change.

MELODY OF LOVE

Originated by Bill Shymkus, Chicago.

Record: Melody of Love, Mercury 70516.

Position: Closed, gent facing LOD.

Footwork: Opposite, directions are for gent.

Introduction: Three meas, wait.

Measures

PATTERN

1-4 Forward, 2, Close; Back, 2, Close; Forward, 2, Close, Back, 2, Close;

In LOD step fwd L, R, then close L to R; in RLOD, step back R, L, then close R to L; repeat for meas 3 and 4.

5-6 Step, Swing; Face, Touch;

Both face center of hall (COH). Gent step on L toward COH, swing R fwd and up; step on R and face partner, touch L to R.

7-8 Cross, Side, Behind, Side, Touch, Box;

Step across R with L, step to side on R, step behind R with L; step to side on R, touch L to R and hold. The word "box" is cue for next meas.

9-12 Turn, Side, Close; Turn, Side, Close; Turn, Side, Close; Turn, Side, Close;

This is a box waltz. Gent steps on L toward and facing COH (woman has her back to COH), step to side (LOD) on R, close L to R; gent steps on R toward and turning his back to LOD (woman is facing LOD), step to side on L, close R to L; repeat this sequence to end with gent facing LOD.

13-14 Waltz, 2, 3; Waltz, 2, 3;

Do two measures of regular waltz, turning CCW and progressing in LOD. Ending with gent facing LOD.

15-16 Twirl, 2, 3; 4, 5, 6;

Woman does two CW twirls under her R and gent's L arm, gent walks forward six steps L, R, L; R, L, R.

Note: Do entire dance five times. At end of dance twirl girl once, instead of twice, and bow. Holding until end of last note.

SANDMAN

By Helen and Bill Burner, La Mesa, Calif.

Record: Mister Sandman, by Chet Atkins, RCA-Victor.

Position: Facing, both hands joined, M's back to COH. Start M's left, lady does counterpart throughout.

Measures INTRODUCTION

- 1-2 Walk, Two, Three, Four; Step, Swing, Back, Touch;**
M walk fwd LOD L-R-L-R-L and swing R fwd, step back on R and touch L by R, turning to face partner with both hands joined. W does one R-face twirl under M's left arm, R-L, and in open pos step fwd R-L-R and swing L fwd, step bkwd on L and turning to face partner touch R by L.
- 3-4** Repeat meas 1-2. End open pos ready to start dance.

PART "A"

- 1-2 Two-Step, Two-Step, Two-Step, Two-Step;**
Four two-steps in open pos LOD.
- 3-4 Step, Swing, Step, Swing; Side, Behind, Side, Swing;**
Step L slightly away from partner, swing R across L, step R slightly twd partner and swing L across R. Drop hands, moving away from partner, step L to side, step R behind L, step L to side swing R across L.
- 5-6 Step, Swing, Step, Swing; Side, Behind, Side, Touch;**
Step R to side swing L across R, step L to side swing R across L. Moving twd partner step R to side, step L behind R, step R to side touch L by R. Take closed dance pos.
- 7-8 Two-Step, Two-Step; Two-Step, Two-Step;**
Four R-face turning two-steps. End open pos.

PART "B"

- 9-10 Walk, Two, Three, Swing; Back Up, Two, Three, Touch;**
Walk fwd LOD, L-R-L and swing R fwd. Walk bkwd. RLOD, R-L-R and touch L by R.
- 11-12 Walk, Two, Wrap Up; Step, Swing, Back, Touch;**
Man walks fwd LOD, L-R-L-R-L and swings R fwd. Step bkwd on R touch L by R as woman walks fwd, R-L then wraps up with R-L, steps R and swing L fwd, step bkwd on L and touch R by L.
- 13-14 Unwrap, Two, Walk, Two; Step, Swing, Back, Touch;**
M walks fwd L-R-L-R-L and swing R fwd then step bkwd on R and touch L by R as W unwraps on R-L and then walks fwd R-L-R and swing L fwd, step back L and touch R by L. Take closed pos.
- 15-16 Two-Step, Two-Step; Two-Step, Two-Step;**
Four R-face turning two-steps.

SANDMAN—Continued

BRIDGE

- 1-4** Repeat Introduction for bridge. Sequence. Intro.-A-B-Bridge, A-B-Bridge, A-B-Tag.

Tag. Twirl, Two, Three, Swing; Slow Step, Slow Step, Courtsey, Bow.

M walks L-R-L swing R fwd as W does one R-face twirl under M's left arm, with R-L step R and swing L fwd. The next three steps are done very slowly, M stepping to side RLOD on R, close L to R, as woman steps to side on L, touch R by L. M points with R and bows while lady curtseys as music fades.

KNOTTY WHEEL

By Marion Lund, Dow City, Iowa.

**It's first and third you bow and swing
Go twice around with the pretty little thing
Then up to the middle and back to the ring
Go forward again with a right and left through
And the sides divide to positions new**

Side couples separate and join the heads in a line of 4.

**Now you swing with the lady on the left of you
Put her on your right and keep that line
Go forward up and back in time
Forward again with a right and left through
And you turn 'em around like you always do
Now pass through and all turn left
Make a left hand wheel and spin it a while
Just spin that wheel and you roll right along
Now the other way back you're a goin' wrong
The gents reach back with the old left hand
Gonna do pas o from where you stand
Partner left and corner right
Partner left and you promenade
Promenade along but you don't slow down
It's first and third you pivot around
Do a right and left through with the couple you found
Then all join hands, make a big ring
And you circle up left like everything**
Everyone now has orig. partner and couples are in right order.
Any break from circle.

PASS CHAIN

By Bill Hansen, West Covina, Calif.

**Allemande left for a pass chain
Pass by your pretty little jane
Box the gnat with the right hand taw
Allemande left your own squaw
Pass the next from where you're at
Very next girl you box the gnat
Corner left like a left allemande
Pass the next now don't just stand
Box the gnat with someone new
Allemande left that corner too
Now pass by the next one pal
And promenade your own little gal
Take a little walk with Sue and Sal
Swing your gal in the old corral.**

Canadian Capers

Lacombe Wagon Wheelers presented a super square dance at the new Memorial Centre in Lacombe, Alberta, on January 22nd. Doug McColl of Alix was featured, assisted by a host of guest callers. The brand-new rafters really rang.

Arnie Kronenberger from Sets in Order recently toured the Alberta square dance countryside, appearing in several cities to enthusiastic response.

Late last year the Foot 'n' Fiddle Club of Chase, B. C., put on a big get-together attended by clubs from Kamloops, Valleyview, Adams' Lake and Salmon Arm. One of the highlights of the evening was the showing of the Sets in Order film, "Square Dancing," which was thoroughly enjoyed by all. Ron Oram was the M.C. for the evening and callers Frank Brown, Johnny and Jo Henderson and Ernie Funk ably took turns with Ron at the mike.

The Jeans 'n' Bonnets Square Dance Club of Victoria, B. C., has enjoyed a successful season, with a current membership of 50 couples plus. Their second birthday was celebrated on Feb. 11 with a big dance party for all members.

On April 9, Ed Gilmore will call a dance in Victoria and on May 14 is their Spring Roundup. Visitors are welcomed.

Dance Craft of Vancouver, B. C., publishes its Diary "occasionally," as the mast-head says. According to their latest issue, the visit of Bob Osgood to conduct an institute for callers and dancers next July is headlined. Last year the enrollment for this event was about 60 and this year it promises to top 100. You can write Dance Craft at 1406 W. Broadway for info.

The Square Dance Picture in Saskatchewan Province is growing rapidly with the towns of Saskatoon, Regina and Yorkton playing a big part in the activity.

We WANT news for this Canadian Capers column, so please send in notes of your doings, wherever you are in Canada, you square dancers. Address this column c/o Sets in Order. Make the items as brief and as generally interesting as possible.



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- 586 — CORRINA called, flip Key "G"
- 587 — TEASING & CORRINA, called
- 819 — TEASING & CORRINA, Instr.

Calls by Pancho — Music by "The Gitfiddlers." Instruction sheets of course.

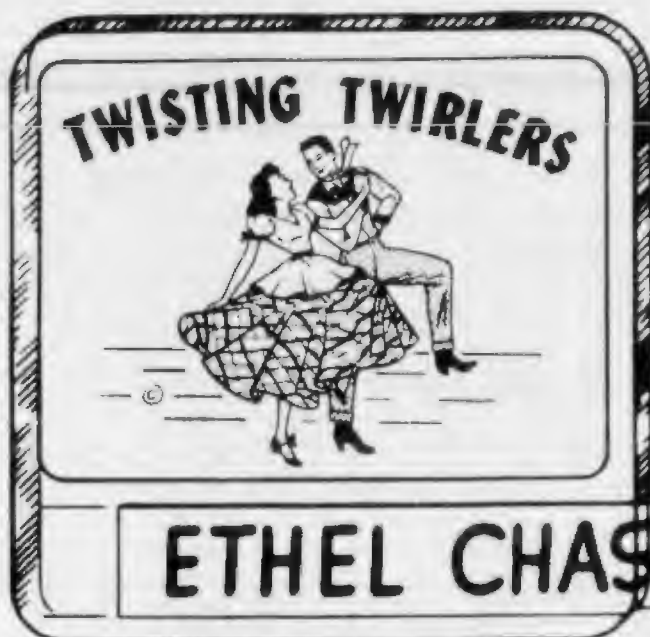
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I am writing to tell you that I value the styling articles . . . such as "Cutting In Is Fun" and "Local Mannerisms" in the December issue, more than anything else that appears in the magazine. Let's have more of them.

Marjorie V. Forbes
El Dorado, Kansas

Dear Editor:

I . . . Noted an article (in Sets in Order) about work at a Veterans' Hospital. Here at Lexington is a Veterans' Hospital with mental patients entirely. Our program of square dancing with them has been going for about 3 years and it was found to have been the most successful means of rehabilitation of patients.

Jack R. Todd
University of Kentucky
Lexington, Ky.

Dear Editor:

What has happened to the women's "Square Dancey" clothes? I've been noticing that lately an average of three out of four women don't "dress the part" any more. My husband and I have been dancing for a real long time and styles change, that's true. However, it sure seems a shame to see the women lose interest in frilly dresses. It's a lot of work keeping them up but isn't it worth it when you're all ready for the dance and your husband looks at you and says, "My, you look purty"? Let's hope that the gals never really lose interest in the fun of dressing up for square dancing.

Anne O'Neal
Atkins, Calif.

(More letters on page 22)

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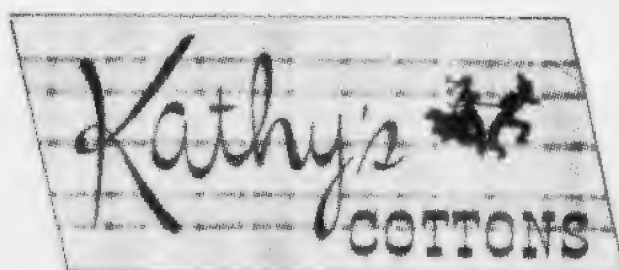
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MORE LETTERS - Continued

Dear Editor:

We just got back . . . and found the Sets in Order with the Swap Shop story waiting for us. Gee, it was swell . . . thanks a million for using it. We may be just a little late with the swing and swirl of the "western" square in the South, but give us time and we'll be coming along . . . Joe Mays is a wonderful guy . . . such a good fellow the magazine wouldn't hold enough about him . . .

We attended a faculty dance at Vanderbilt University . . . and I got to call a couple of squares. One of these days the ballroom dancers are gonna start running every time they see me on the scene. Somehow I always manage to get the shin-dig turned into a "square hop."

John H. Brendle
Fontana Dam, N. C.

Dear Editor:

Thanks for the nice write-up in the January issue . . . I consider it a real honor to have been written up in your magazine. I appreciate also the fine publicity given to the Fontana Swap Shop. This swap shop has done a lot to spread square dancing in our area.

Joe Mays
Fairfield, Ala.

Dear Editor:

We got quite a kick out of your January cover as it happens we had a baby born New Year's Day-1-1-55. We call her Kathy Ellen and we think she'd make a wonderful caller, sans microphone, too. She leads us a merry "Square Dance." As soon as we rest up, we'll be back square dancing so, of course, we want to keep getting your fine magazine.

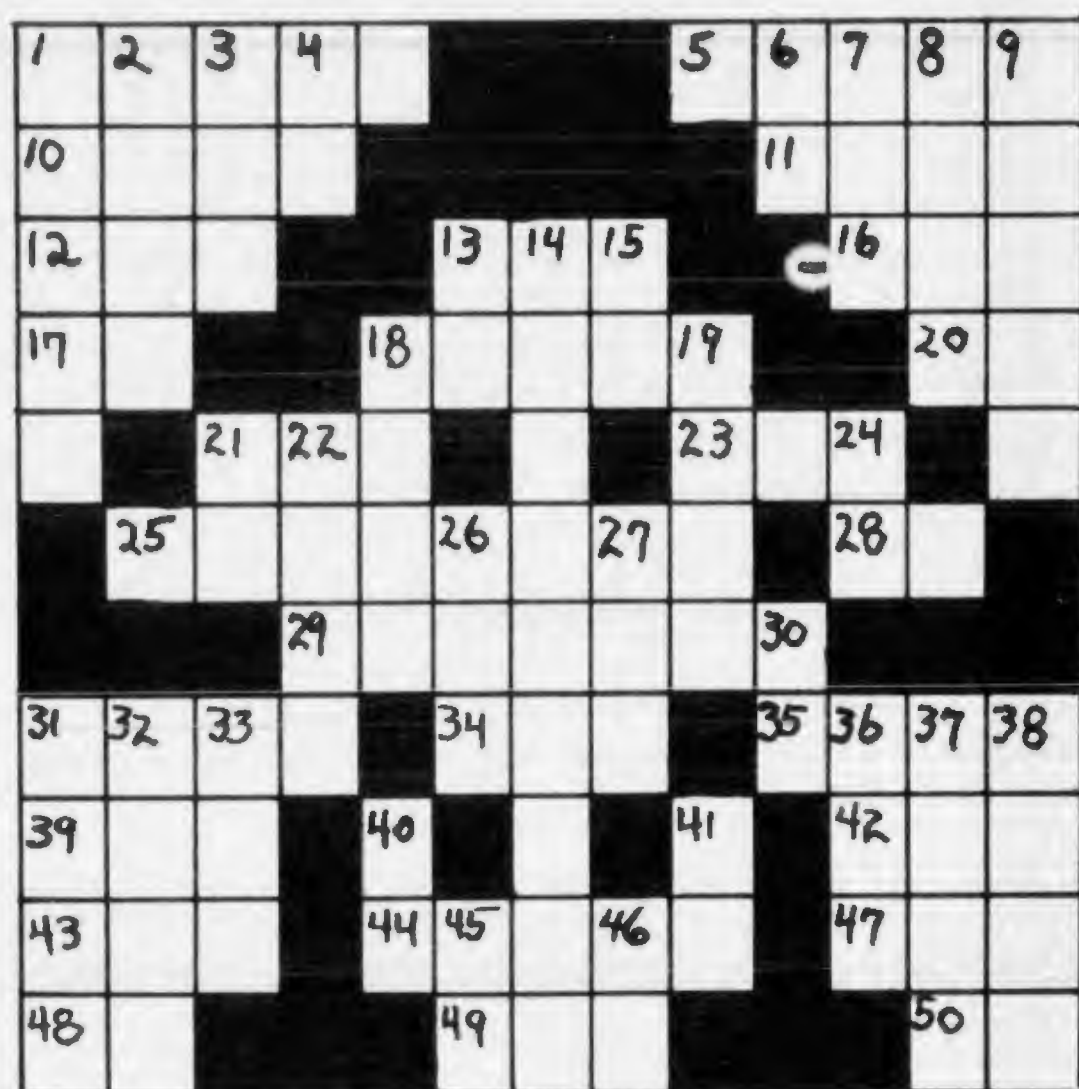
Phylis and Wes Barcon
Los Angeles, Calif.

Dear Editor:

We enjoy reading the many different opinions presented in the magazine. It's really interesting to note the many various problems folks do have and to compare them with our own experiences. Green Bay Square Dance Club will celebrate its 10th birthday on June 26 . . . at Bay Beach pavilion in Green Bay. It will be 500 weekly programs staged through thick and thin . . . We have 200 members.

John J. Gardner
Green Bay, Wisc.

MORE CROSS WORDS IN SQUARE DANCING



Puzzle by Evelyn Seilheimer, Whittier, Calif.

ACROSS

1. "..... Sue"
5. Dance at the hay.....s
10. "Dark..... Strutters Ball"
11. Left hand box
12. Mineral
13. Watering place
16. Cereal
17. Lane
18. Men's partners
20. Regarding
21. Woman caller
23. "This House"
25. Square dancers' vacation
28. Either
29. Abilities
31. Bends to partner
34. Dance is over
35. Not closed position
39. Mrs. Maxhimer
42. Exist
43. Petticoat ruffles of
44. Sets in
47. Title of address

ACROSS - (Con't)

48. Doctor
49. Caller Holley
50. Company

DOWN

1. Neckwear for her
2. Old and tattered
3. Female sheep
4. Printers' term
6. Preposition
7. Girl's nickname
8. Rip
9. Satisfied
13. Yes (Spanish)
14. Two by two
15.Brundage
18. Festive
19. Kind
21. Bone
22. Rests on chair
24. Act
26. Old (Poetic)
27. Also
30. Therefore
31. Bow
32. Right hand
33. Damp
36. Dance step
37. Man's name

DOWN - (Con't)

38. He fiddled a hoe-down
40. Exclamation
41. Either
45. Road
46. Elevated railway

See Solution on Page 30.



→ . . a . . .

16 MM

KODACHROME

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Sometimes we are roundly and soundly be-
rated for having left the date of an important
Festival out of our Calendar of Square Danc-
ing Events, or for not giving the details of
same somewhere in the magazine. The thing
is—if the item is to get in print, we first have
to receive it. **SO SEND IN YOUR PUB-
LICITY RELEASES!** And then send in your
follow-up stories. Our deadline date for such
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ing date of issue. We **WANT** to know what's
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MARCH OF DIMES DANCE COLLECTIONS PROVE AMAZING

Just to get some idea of what square dancers have contributed to the March of Dimes thru special dances, we have made the following very partial tabulation. Do you have figures to add? Mail them in and they will be included in a final tabulation in the May Sets in Order, if received by *April 1st*.

Miles City, Mont.—Jan. 22—

Square Dance O'Dimes\$ 886.00

Audubon Park, N. J.—

Square Dance Jamboree 322.00

Omaha, Nebr.—Jan. 31—Polio Dance 624.00

Burbank, Calif.—Jan. 31—

March of Dimes Dance 700.00

Inglewood, Calif.—Jan. 23—

March of Dimes Dance 200.00

Reseda, Calif. — Jan. 28—Dames and Dudes March of Dimes Dance

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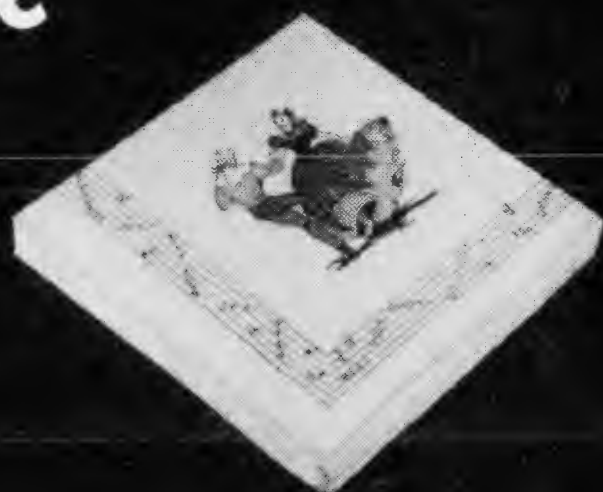
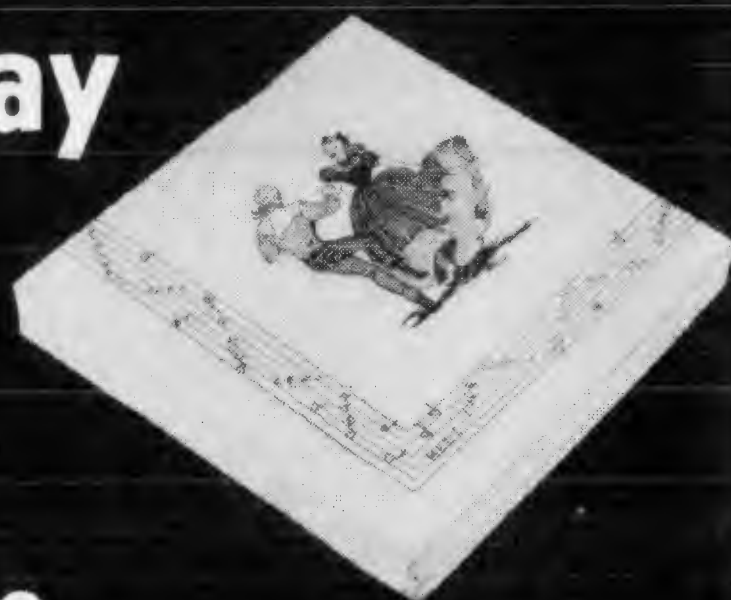
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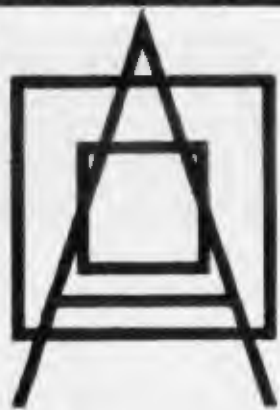
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SQUARE DANCE WHOLESALE COMPANY
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CALENDAR OF SQUARE DANCING EVENTS

- Mar. 2-8th Ann. Callers' Roundup, Dillsburg Comm. Hall, Dillsburg, Pa.
- Mar. 5-Beaumont Council Spring Fest., Beaumont, Texas.
- Mar. 19-7th Ann. Spring Mid-Tex Jamboree, Austin, Texas.
- Mar. 19-Birmingham Assn. 2nd Ann. Round-up, Y.W.C.A., Birmingham, Ala.
- Mar. 19-Annual Imperial Valley Assn. Fest., El Centro, Calif.
- Mar. 26-N.E. Dist. 8th Ann. Festival Fair Grounds Arena, Tulsa, Okla.
- Mar. 26-Chula Vista Oper. Okla. Recr. Bldg., Chula Vista, Calif.
- Mar. 30-Wagon Wheels Spring Fest. City Aud., Holdrege, Nebr.
- Apr. 1-2-7th Ann. Spring Festival Coliseum, Houston, Texas.
- Apr. 1-2-8th Ann. "Aggie Haylofters" Fest. Colo. A. & M., Fort Collins, Colo.
- Apr. 1-3-Yuma Co. Assn. 5th Ann. Festival Yuma, Ariz.
- Apr. 2-N.W. District Festival, Enid, Okla.
- Apr. 2-4th All-Illinois Festival Silver Star Rink, Mattoon, Ill.
- Apr. 9-South Coast City of Hope Ben. Dance, Munic. Audit., Long Beach, Calif.
- Apr. 13-16-National Folk Fest., St. Louis, Mo.
- Apr. 16-North Central District Festival Ponca City, Okla.
- Apr. 16-New Mexico Assn. Festival Carlsbad, N. M.
- Apr. 15-17-Swarthmore College Folk Fest., Swarthmore, Pa.
- Apr. 17-Palm Springs Jamboree, Tamarisk Park, Palm Springs, Calif.
- Apr. 17-1st Dist. A-Square-D Spring Round-up, Olive Recr., Burbank, Calif.
- Apr. 21-23-4th Ann. National Convention Oklahoma City, Okla.
- Apr. 22-23-Kentucky Folk Festival Lexington, Ky.
- Apr. 29-May 1-3rd Annual Festival Miami Beach, Fla.
- Apr. 30-North Idaho Callers' Council Spring Fest., Roller Rink, Sandpoint, Ida.
- Apr. 30-Cow Counties 5th Sat. Hoedown, Mem. Audit., Riverside, Calif.
- Apr. 30-Tri City Spring Warm-Up Jamb. Salt Lake City, Utah.
- May 1-Round Dance Round-Up Munic. Audit., Long Beach, Calif.

- May 5-6—Denver State Fest., Denver, Colo.
 May 6-7—Rocky Mountain Empire Ann. Dance
 Denver, Colo.
 May 14—Cotton Carnival Square Dance
 Memphis, Tenn.
 May 19-21—Michigan Leaders' Annual Fest.,
 Masonic Temple, Detroit, Mich.
 May 20-21—Washington State Fed. Festival
 Wenatchee, Wash.
 May 21—Annual Omaha Festival
 Civic Audit., Omaha, Nebr.
 May 22—Western Assn. Spring Jamboree
 Sunny Hills, Fullerton, Calif.
 May 27-28—Cow Town Hoedown
 Sheridan, Wyo.
 May 28-29—Golden State Roundup
 Oakland, Calif.
 May 28-30—Memorial Day Dance-A-Tute
 Hotel Green, Danbury, Conn.
 May 28-30—Bob and Dell Family Square
 Dance Week-End, Chicksaw State Park,
 Near Jackson, Tenn.
 May 30—Ann. Cow Counties Mem. Day Hoe-
 down, Memorial Audit., Riverside, Calif.



AMERICAN SQUARES

*The Magazine of American Folk
Dancing*

★ New Calls ★ Old Calls ★ Record Reviews ★
 Book Reviews ★ National News ★ Dances
 ★ Complete information for caller and dancer ★
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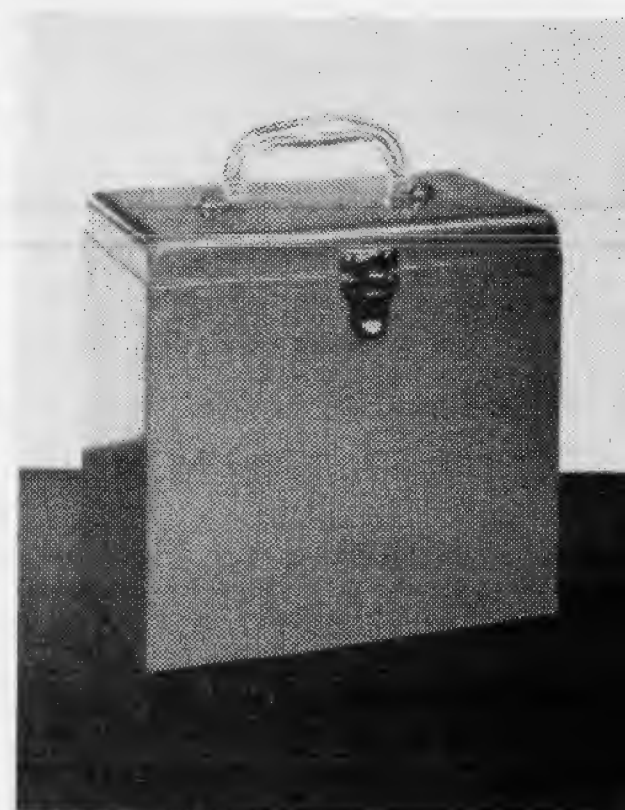
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Dance Chairman:

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Open Dance—Contact Orvell Essman. Tel.
ST 3983.

April 17—St. Louis, Mo. Callers' Guild Meet-
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April 18—Ogden, Utah. Whitney Whirlers—
Contact Drew Whitney. Tel. 2-4179.

—Mission, Kansas. Community Club House
—Contact J. F. Culley, Tel. HE 6000.

April 19—Englewood, Colo. — Insley's Barn—
Contact O. K. Insley, Tel. Sunset 9-1279.

—Mitchell, S. Dak.—Corn Palace Club, City
Armory—Contact Al Pierson, 1001 N. Main.

—Vinita, Okla. — National Guard Armory—
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More trail dances will be listed next month.

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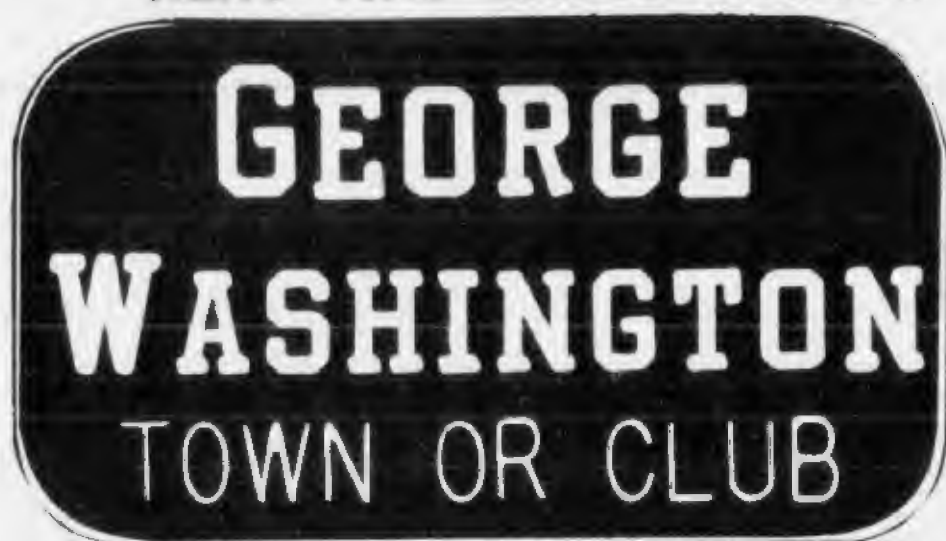
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ABC BOOKS NOW AVAILABLE

Until their discontinuance several months ago, many thousands of information folders called the ABC's of Square Dancing were distributed to Callers and Teachers across the country.

The ABC folder contains a compilation of information pertinent to the new Square Dancer. It lists the Ten Basic Rules for becoming a good dancer. It suggests what to wear and it has a brief description of several of the basic Square Dance movements. The

forward of the publication is a little letter of welcome to the dancer with a place for you to sign.

The number of requests for more of these give-aways has prompted us to arrange for another—though limited—printing. Those wishing copies for distribution to Beginner Groups may have them at cost—one cent apiece. Minimum quantity 100. Mailed postpaid. Write ABC Books, c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California.

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THE NAME'S THE SAME

A quick perusal of the Sets in Order subscription files yields the strangest information. Many celebrities' names are represented. For instance, there are Joe McCarthy and James Stewart who live up in Canada; there are Joe Martin of Wyoming; Charles E. Wilson of West Virginia; and Arthur McArthur of Solvang, Calif.

Then we have duplicates: Ralph Page of Keene, N. H., and Ralph Page of San Diego; Ed Eaton of San Diego; Ed Eaton of Riverside, Calif.; Bud Blakey of Chula Vista, Calif., and Bud Blakey of Los Angeles.

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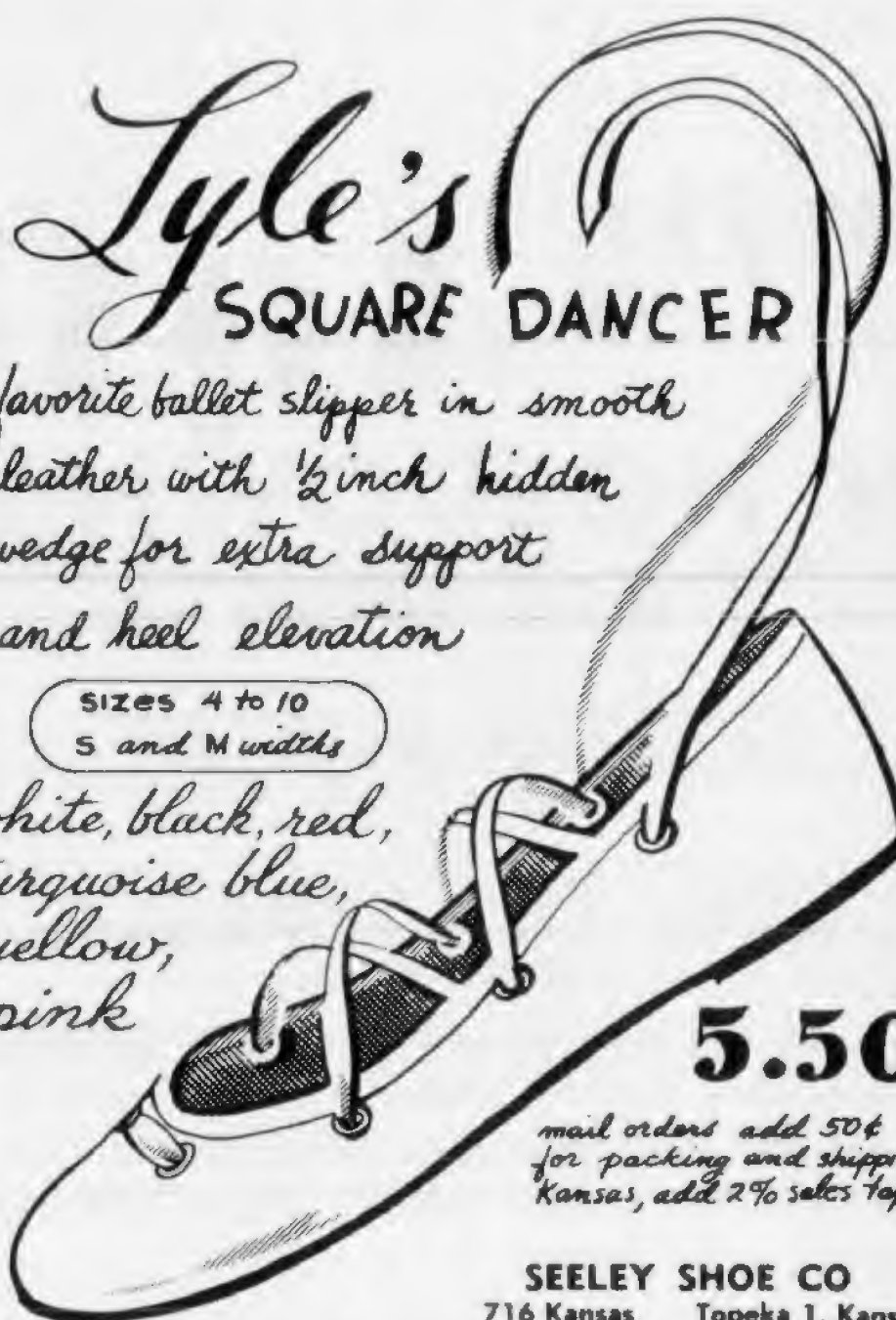
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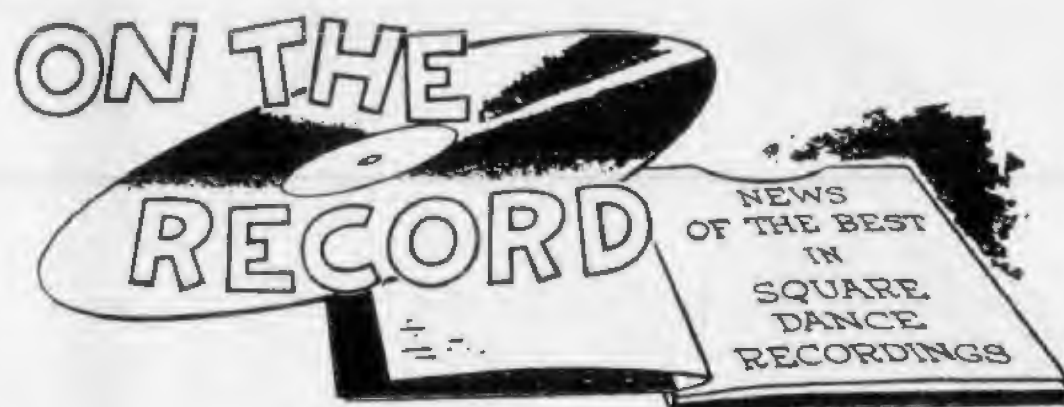
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FOLK DANCER has come out with several new records on a special (Maple Leaf) series featuring the music of Bob Hill and his Canadian Country Boys (with the Carignan Brothers). The music is decidedly different with many of the tunes recorded here for the first time. The instrumentation is up to the quality of earlier releases on the Folk Dancer label (GlicéA Sherbrook). The ten tunes (on five records) are for the most part in the four minute bracket. Tempos range from 20 metronome up to 128. Excellent for Contras or Squares where a well defined phrasing is required. St. Anne's Reel (G); Reel de Ti-Jean (D); Bob's Double Clog (B); St. Lawrence Jig (D); Maple Leaf Jig (D & A); Indian Reel (G & C); La Bastringue (D); Reel de Montreal (G & D); Reel Salle St. Andre (G); Set de Ronfleuse Gobeil (D).

A rather unusual idea is presented by Rock Candy Recordings on their newest release. A metronome count of eight beats is struck off in the first grooves of the record before the orchestra begins. This is an interesting innovation evidently intended to allow the caller to set his tempo on the machine without actually letting the music be heard. Recordings of Cackling Hen (D) and Bill Insley's Reel (G) at 33 1/3 with a metronome of 128 on one of the 10" releases plus a pair—one with music only, the other with calls by Paul Hunt—"Last Night on the Back Porch" and "Devil's Chain" music by Rock Candy Mountaineers.

A new Square Dance Label "Skyline" featuring the calling of Dean Edwards with music by the Hoedown-Aires comes in from Colorado Springs. Album No. 1 contains 5 records with a variety of simpler dances (Texas Star, Old Pine Tree, My Little Girl, etc.)

Another new label soon to make its appearance in local markets will bear the "Balance" title and feature the calling and music of Ed Gilmore. The first releases are due within the near future.

In contrast to some of the outdated and strictly regional recorded material being foisted off on an unsuspecting public of School Teachers and Recreation Leaders at unreasonably high prices comes an outstanding Teaching Album produced by Jack Sankey on the Promenade Label. The Album entitled "Squares for Everyone" contains basic figures and dances as called by Jack McKay. A guide book "How to Teach Folk and Square Dance" by Lucille K. Czarnowski and Jack McKay (reviewed Sets in Order, November, 1953) outlines a teaching plan of fundamentals and is included with the records. This theory outlined in the book has been applied in the recorded production. The calls are clear and instructional and are designed for the more youthful dancers as well as for adult groups. The purpose of the album is to work in close connection with the teacher who will instruct a group in a pattern and then put the record on and let the recorded calls carry the dancers through the movements just explained. The entire album of 5 records plus the book is a complete course in itself and sells for \$5.95. For information or orders, write Promenade Records, 1475 Haight Street, San Francisco, California.

Callers who have become familiar with recorded music on many various labels or who have the opportunity to work with different groups of musicians, soon discover that the same tune played by different groups of musicians often times bears little resemblance. Golden Slippers as played by one group takes on an entirely different feeling when presented by a different orchestra. The first group may use the fiddle as the lead instrument, while another group a mandolin, accordion or banjo. For that reason one particularly familiar tune can very easily sound like three or four others, depending on the arrangement and the combination of instruments used. This is the theory behind several of the newer releases on Sets in Order label. This month's release brings a version of "Up Jumped the Devil," featuring a fiddle lead which is decidedly different than one presented on the same label earlier. You will find a new and enjoyable experience from this tune which is being called "The Devil Jumped Up" for clarification. The Woodshed Four are featured.



● Here's a couple we had to dig real deep for — that is, we went underground — well, not exactly that either—What we mean to say is, we traveled way down South. You know! Way down, down. Oh, Shucks! We all thought we all had a good tie-in for copy in these here new numbers — H--!! Just read the titles and you all will see what we mean —

"THE DEVIL JUMPED UP"

WITH THE WOODSHED FOUR

AND

"HELL BROKE LOOSE IN GEORGIA"

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JOY RIDE

By Kay and Forrest Richards, San Leandro, California

Record: "Joy Ride"—Dot No. 15247.

St. Position: Facing, both hands joined, M's back to center.

Footwork: Opposite throughout. Directions given are for M; W does counterpart.

Measures

PART "A"

1-4 Step/Back, Step; Step/Back, Step; Turn Away, 2; 3, Touch;

Keeping weight centered over L, step in place L, step R in back of L, step in place L (back pas-de-basque). Repeat, starting R.

Turn away from partner with 3 steps (L, R, L); end facing partner with both hands joined; touch R ft beside L on 4th count.

5-8 Repeat meas 1-4, starting M's R.

9-12 Side, Behind; Side, Touch; Step, Draw; Step, Brush;

Release M's R and W's L hands. Step to side on L in LOD; step R behind L, step to side on L, touch R beside L (grapevine). Step to side on R, travelling in RLOD, draw L back to R (toe out), taking weight on L; step again on R and brush L ft fwd.

13-16 Repeat meas 9-12; end in Varsouvianna pos, facing LOD.

17-20 Two-Step; Two-Step; Half Wheel, 2; 3, 4;

In Vars. pos, starting M's L, W's R, do 2 two-steps progressing in LOD. Then, in 4 steps (LRLR), wheel (L-face) half around to face RLOD.

21-24 Repeat meas 17-20 progressing in RLOD. End facing LOD.

25-28 Two-Step Two-Step; Twirl, 2; 3, 4;

Still in Vars. pos, progress in LOD with 2 two-steps. Then, releasing L hands, M walks fwd 4 steps (LRLR) while W makes 1 slow complete R-face turn in four steps (RLRL) under her own and M's R arm.

29-32 Repeat meas 25-28; end in escort pos.

Interlude

1-4 Walk; 2; Cross, Back; Step, Brush

In escort pos, walk fwd slowly 2 steps (LR). Then, step L across in front of R, step back on R, step L beside R, brush R fwd.

5-8 Repeat mea 1-4, starting M's R.

9-16 Repeat meas 1-8.....

17-20 Step, Tap; Step, Tap; Side, Behind; Step, Brush;

Step on L to side, tap R beside L; step on R to side, tap L beside R; release handholds and do a grapevine step moving away from partner. Brush R ft fwd on 4th count.

**21-24 Repeat meas 17-20, starting on M's R and do the grapevine moving twd partner. End in facing pos ready to repeat dance from the beginning.
Dance is done twice through plus end.**

Ending: Repeat meas 17-32 of Part "A." End with twirl and bow.

Sequence of Dance: Part A, Interlude, Part A, Interlude, Ending.



The Southern California Round Dance Teachers' choice for the Dance of the Month for March is:

PEGGY O'NEIL

Instructions for this dance appeared on page 18 of the December, 1954, issue of Sets in Order.



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